



Gunagrahi

గుణగ్రాహి

The International Journal on Music & Dance

*Sri Rama
Seva
Mandali*

Prof. L.S.Seshagiri Rao



Dr. H.Narasimhaiah



C.S.Srinivasa Rao

*Founder's Day
Felicitations*



A.V.Anand



Pushpa Kashinath

*The Ananya
Awardess*

N. Amrith



Arun Kumar



Justice Nittur Srinivasa Rao



ಮಾದರಿ ಪ್ರಗತಿಗೆ ಮತ್ತೊಂದು ಹೆಸರು ಕರ್ನಾಟಕ

3 ಫಲಪ್ರದ ವರ್ಷಗಳ ಮಹತ್ತರ ಕೊಡುಗೆಗಳು

ಕರ್ನಾಟಕ ಕಳೆದ ಮೂರು ವರ್ಷಗಳಲ್ಲಿ ಹಿಂದೆಂದೂ ಕಾಣದಂತಹ ಅನೇಕ ಸಂಕಷ್ಟಗಳನ್ನು ಎದುರಿಸಿದೆ. ಸತತವಾಗಿ ಎರಡು ವರ್ಷಗಳು ತೀವ್ರ ಬರಗಾಲ, ರಾಷ್ಟ್ರವ್ಯಾಪಿ ಗಮನ ಸೆಳೆದ ಕಾವೇರಿ ನದಿ ನೀರಿನ ಹಂಚಿಕೆ ಸಮಸ್ಯೆ, ಗಣ್ಯ ವ್ಯಕ್ತಿಗಳ ಅಪಹರಣ ದಂತಹ ಪ್ರಕರಣಗಳು ಹೆಸರಿಸಬಹುದಾದ ಕೆಲವು ಪ್ರಮುಖ ಅತಿಶರಣ ಘಟನಾವಳಿಗಳು. ಇಂತಹ ಅನೇಕ ಪ್ರಬಲ ಎಡರು ತೊಡರುಗಳ ನಡುವೆಯೂ ರಾಜ್ಯದ ಅಭಿವೃದ್ಧಿ ಅಬಾಧಿತವಾಗಿ ಸಾಗಿದೆ. ರಾಜ್ಯಕ್ಕೆ ಭವಿಷ್ಯದ ದಿನಗಳು ಸಮೃದ್ಧಿಯಿಂದ ಕೂಡಿ ನಮ್ಮ ದಿಶರಬೇಕೆಂಬ ಮುಂದಾಲೋಚನೆಯೊಂದಿಗೆ ಇಡೀ ದೇಶದಲ್ಲೇ ಮಾದರಿ ಮತ್ತು ಪ್ರಪಂಚಮೆನಿಸುವ ಹಲವು ಮಹತ್ತರ ಸಾಧನೆಗಳನ್ನು ತರಲಾಗಿದೆ. ಸಮಾಜದ ಎಲ್ಲಾ ಸ್ತರಗಳ ಜನತೆಯ ಸರ್ವತೋಮುಖ ಅಭಿವೃದ್ಧಿಯನ್ನು ಕೇಂದ್ರವಾಗಿರಿ ಕೊಂಡಿರುವ ಈ ಸಾಧನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು ದೇಶದೇಶಗಳ ಗಮನವನ್ನು ಕರ್ನಾಟಕದಡೆಗೆ ಸೆಳೆಯುವಲ್ಲಿ ಯಶಸ್ವಿ ಯಾಗಿರುವವು. ಇದು ಇಡೀ ದೇಶಕ್ಕೇ ಹೆಮ್ಮೆ ಮೂಡಿಸುವ ಸಂಗತಿ. ಇಂತಹ ಮಹತ್ತರ ಸಾಧನೆಗಳಿಗೆ ದೊರೆಯುತ್ತಿ, ಕ್ರಿಯಾಶೀಲ ಮತ್ತು ಪ್ರಗತಿಪರ ಸನ್ಮಾನ ಮುಖ್ಯ ಮಂತ್ರಿ, ಶ್ರೀ ಎಂ. ಎಂ. ಕೃಷ್ಣರವರ ಸಮರ್ಥ ನಾಯಕತ್ವದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರವೇ ಕಾರಣ. ಪಾರದರ್ಶಕ ನೀತಿಯೊಂದಿಗೆ ಆಡಳಿತದ ಎಲ್ಲಾ ಹಂತಗಳಲ್ಲೂ ಜನತೆಯನ್ನು ಸಕ್ರಿಯವಾಗಿ ದಾರರನ್ನಾಗಿ ಮಾಡಿಕೊಂಡು ಅವರ ಬೆಂಬಲ ಮತ್ತು ಸಹಕಾರದೊಂದಿಗೆ ಯಶಸ್ವಿ 3 ವರ್ಷಗಳನ್ನು ಪೂರೈಸಿರುವ ಪ್ರಸಕ್ತ ಸರ್ಕಾರ ತಂದಿರುವ ಸಾಧನೆಗಳು ಮತ್ತು ಸಾಧಿಸಿರುವ ಸಾಧನೆಗಳ ಸಂಕ್ಷಿಪ್ತ ಮಾಹಿತಿ ಇಮ್ಮ ಮುಂದಿದೆ:

ಸಾಧಾರಣಗಳ ಮೂಲಕ ಪ್ರಗತಿ ಸಾಧನೆಗಾಗಿ ಯೋಜನೆಗಳು

ಇ-ಆಡಳಿತ ಭೂಮಿ--ರೈತರ ಭೂ ದಾಖಲೆಗಳನ್ನು ಗಣಕೀಕರಣಕ್ಕಾಗಿ ದೇಶದಲ್ಲೇ ಮೊಟ್ಟಮೊದಲ ಬಾರಿಗೆ ರೂಪಿತವಾದ ವಿಶಿಷ್ಟ ಹಾಗೂ ಬೃಹತ್ ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಯೋಜನೆ. 3 ಕೋಟಿ ಭೂ ದಾಖಲೆಗಳ ಸಂಪೂರ್ಣ ಕಂಪ್ಯೂಟೀಕರಣ. **ಆಡಳಿತದಲ್ಲಿ ಪಾರದರ್ಶಕತೆ:** ಸರ್ಕಾರಿ ಟೆಂಡರ್‌ಗಳನ್ನು ಕೊಡುವ ಕಾರ್ಯ ವಿಧಾನದಲ್ಲಿ ಸಂಪೂರ್ಣ ಪಾರದರ್ಶಕತೆ. ದೇಶದಲ್ಲೇ ಪ್ರಪಂಚಮಾಡಿ ಈ ಬಗ್ಗೆ ಕಾಯಿದೆ ಜಾರಿ. **ಸರೋತ್ತರ ನೋಂದಣಿ ವಿಧಾನಗಳು:** ಮಾರ್ಚ್ 2003 ರ ವೇಳೆಗೆ ರಾಜ್ಯದ 220 ಉಪ ನೋಂದಣಾಧಿಕಾರಿ ಕಛೇರಿಗಳು ಸಂಪೂರ್ಣ ಕಂಪ್ಯೂಟೀಕರಣ. ಆಸ್ತಿ ದಾಖಲೆಗಳ ನೋಂದಣಿ ಕೇವಲ 30 ನಿಮಿಷಗಳಲ್ಲಿ ಸಾಧ್ಯ. **ಪೊಲೀಸ್ ಇಲಾಖೆಯ ಅಧಿನೀತಿರಣ:** ರೂ.300 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಇಲಾಖೆಯ ಕಂಪ್ಯೂಟೀಕರಣ. ದೇಶದ ಪ್ರಪಂಚ ಮುಖ್ಯ ಪೊಲೀಸ್ ಠಾಣೆ ಬೆಂಗಳೂರಿನಲ್ಲಿ ಕಾರ್ಯಾರಂಭ. **ಆರೋಗ್ಯ ಸಾಧಾರಣಗಳು:** ಪ್ಯಾರಾಮೆಡಿಕ್ ಸಿಬ್ಬಂದಿಯೂ ಸೇರಿದಂತೆ 6000 ವೈದ್ಯರ ನೇಮಕಾತಿ. ಒ.ಪಿ.ಇ.ಸಿ. ನೆರವಿನೊಂದಿಗೆ ಖಾಸಗಿ ಪಾಲುದಾರಿಕೆಯಡಿ ರಾಯಚೂರಿನಲ್ಲಿ ರಾಜೀವಗಾಂಧಿ ಸೂಪರ್ ಸ್ಪೆಷಾಲಿಟಿ ಆಸ್ಪತ್ರೆ ಕಾರ್ಯಾರಂಭ. **ಸ್ತ್ರೀ ಶಕ್ತಿ:** ಗ್ರಾಮೀಣ ಮಹಿಳೆಯರನ್ನು ಸಶಕ್ತ ಗೊಳಿಸಿ. ಸ್ವಸಹಾಯ ಗುಂಪುಗಳ ಮುಖಾಂತರ ಅರ್ಥಿಕ ಸ್ವಾವಲಂಬನೆ ಗಳಿಸಲು ಅಪೂರ್ವ ಯೋಜನೆ. ಈಗಾಗಲೇ 11.04 ಲಕ್ಷ ಗ್ರಾಮೀಣ ಮಹಿಳೆಯರನ್ನೂಳ ಗೊಂಡ 75,660 ಸ್ವಸಹಾಯ ಗುಂಪುಗಳು ಕಾರ್ಯನಿರತ. ರೂ.93 ಕೋಟಿ ಉಳಿತಾಯ ಸಾಧನೆ. **ಸುರಕ್ಷೆ ಹರಿಗೆ:** ಗರ್ಭಿಣಿ ಗ್ರಾಮೀಣ ಮಹಿಳೆಯರಿಗೆ ರಕ್ಷಣೆ ಒದಗಿಸುವ ಯೋಜನೆ. ತಾಯಿ ಹಾಗೂ ಶಿಶು ಆರೋಗ್ಯ ವರ್ಧನೆ. **ರೈತ ಮಿತ್ರ:** ಒಂ ದೇ ಛಾವಣಿಯಡಿ ರೈತರಿಗೆ ಅಗತ್ಯ ಸಲಹೆ ನೀಡುವ ಇಡೀ ದೇಶಕ್ಕೆ ಮಾದರಿಯಾದ ಕಾರ್ಯಕ್ರಮ. ಈಗಾಗಲೇ ಪ್ರತಿ ಹೋಬಳಿಗೊಂದ ರಂತೆ 744 ರೈತ ಸಂಪರ್ಕ ಕೇಂದ್ರಗಳ ಕಾರ್ಯನಿರ್ವಹಣೆ. **ರೈತರ ಸಂತ:** ಮಧ್ಯವರ್ತಿಗಳ ಕಾಟವಿಲ್ಲ. ದೇಯೇ ರೈತರು ತಮ್ಮ ಉತ್ಪನ್ನಗಳನ್ನು ಬಹಿರಂಗ ಮಾರುಕಟ್ಟೆಯಲ್ಲಿ ಅಭಿವಾಹಕ ಬೆಲೆಗೆ ಮಾರಾಟ ಮಾಡಲು ಅವಕಾಶ. **ಮಾರುಕಟ್ಟೆ ಮಧ್ಯ ಪ್ರವೇಶ ಯೋಜನೆ:** ಮೆಕ್ಕೆ ಜೋಳ, ರಾಗಿ, ಭತ್ತ, ಕೊಬ್ಬರಿ, ಅಡುಗೆ, ಈರುಳ್ಳಿ ಮತ್ತು ಅಡಿಕೆಗೆ ಬೆಂಬಲ ಬೆಲೆ. 2002-03ರಲ್ಲಿ ರೂ.125 ಕೋಟಿ ಆವರ್ತ ನಿಧಿ. **ಜಲ ಸಂಪರ್ಕ:** ಸೃಳೀಯ ಸಮುದಾಯದ ಸಹಭಾಗಿತ್ವದೊಂದಿಗೆ ಮುಂದಿನ 5 ವರ್ಷಗಳಲ್ಲಿ 1000 ಗ್ರಾಮೀಣ ಕೆರೆಗಳ ಹೂಳಿತ್ತಿ ಅಪುಗಳ ಪುನಃ ರೈತನಕ್ಕಾಗಿ ರೂ.1000 ಕೋಟಿ ಮೀಸಲು. **ಯುವ ಕಾಮ್:** ರಾಜ್ಯದ ಎಲ್ಲಾ 224 ವಿಧಾನ ಸಭಾ ಕ್ಷೇತ್ರಗಳಲ್ಲೂ ಗ್ರಾಮೀಣ ನಿರ್ದೇಶ್ಯಾಗಿ ಯುವ ಜನರಿಗೆ ಕಂಪ್ಯೂಟರ್ ತರಬೇತಿ ನೀಡಲು ಯುವ ಕಾಮ್. **ಗ್ರಾಮೀಣ ವಸತಿ:** ಏಪ್ರಿಲ್ 2000ರಲ್ಲಿ ಸ್ಥಾಪಿತವಾದ ರಾಜೀವ್ ಗಾಂಧಿ ಗ್ರಾಮೀಣ ವಸತಿ ನಿಗಮ ನಿಯಮಿತದ ಮೂಲಕ ಕಳೆದ ಮೂರು ವರ್ಷಗಳಲ್ಲಿ ಸಾಲು ಲಕ್ಷ ಮನೆಗಳ ನಿರ್ಮಾಣ. **ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು:** ಉತ್ತರ ಕರ್ನಾಟಕದ 11 ಜಿಲ್ಲೆಗಳಲ್ಲಿ ಎತ್ತರ ಬ್ಯಾಂಕ್ ನೆರವಿನ ಜಲ ನಿರ್ಮಲ ಯೋಜನೆಯಡಿ 2100 ಗ್ರಾಮಗಳಿಗೆ ಕುಡಿಯುವ ನೀರು ಯೋಜನೆಯ ಅನುಷ್ಠಾನ. 72 ತಾಲ್ಲೂಕುಗಳಲ್ಲಿ ಅಂತರ್ಜಲ ಅಭಿವೃದ್ಧಿಗೆ ಜಾಲನೆ. **ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳು:** 61 ಸಂಪರ್ಕ ರಹಿತ ಗ್ರಾಮಗಳಿಗೆ ರಸ್ತೆ ಸಂಪರ್ಕ. 7105 ಕಿ.ಮಿ. ಉದ್ದದ ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳ ಸುಧಾರಣೆ ಹಾಗೂ 173 ರಸ್ತೆ ಸೇತುವೆಗಳ ನಿರ್ಮಾಣ. **ಇತರ ಕೆಲವು ಪ್ರಮುಖ ಕಾರ್ಯಸಾಧನೆಗಳು:** 1. ಪರಿಶಿಷ್ಟ ಜಾತಿ ವರ್ಗದವರ ಕೃಷಿ ಕುಟುಂಬದ ಮಹಿಳೆಯರಿಗೆ 2 ಎಕರೆ ಮಿಷ್ಣಿ ಜಮೀನು ಅಥವಾ ರೂ.60,000 ಕ್ಕೆ ಮೀರದಂತೆ ಒಂದು ಎಕರೆ ತಲೆಗೆ ಜಮೀನು ನೀಡುವ ಭೂ ಒಡತನ ಯೋಜನೆಯ ಅನುಷ್ಠಾನ. 2. 1 ರಿಂದ 10ನೇ ತರಗತಿಯವರೆಗೆ ಕನ್ನಡ ಮಾಧ್ಯಮದಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡಿದ ವಿಶ್ವಾರ್ಥಿಗಳಿಗೆ ವೃತ್ತಿ ಶಿಕ್ಷಣ ಕೋರ್ಸ್‌ಗಳಲ್ಲಿ ಮತ್ತು ಉದ್ಯೋಗ ನೇಮಕಾತಿಗಳಲ್ಲಿ ಶೇ.5ರಷ್ಟು ಸ್ಥಾನ ಮೀಸಲು. 3. ಮಾ ದೇಶಿಕ ಅಸಮತೋಲನ ನಿವಾರಣೆಗಾಗಿ ಈಶಾನ್ಯ ವಲಯದ 7 ಜಿಲ್ಲೆಗಳಿಗೆ ಗುಲ್ಬರ್ಗಾದಲ್ಲಿ ಪ್ರತ್ಯೇಕ ಸಾರಿಗೆ ವಿಭಾಗ ಹಾಗೂ ಪ್ರತ್ಯೇಕ ಸಾರ್ವಜನಿಕ ಶಿಕ್ಷಣ ನಿರ್ದೇಶನಾಲಯದ ಸ್ಥಾಪನೆ.

ಸಮೃದ್ಧ ಕರ್ನಾಟಕ ನಮ್ಮ ಭಲೆ--ನಮಗೆ ಬೇಕು ಸರ್ವರ ಬಲ.

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Hail! The Ananya Awardees

A.V. Anand showed keen interest in percussion instruments right from childhood and started his tutelage under ghata maestro K S Manjunath. His first performance was at the tender age of nine. Impressed by his inherent talent T. Chowdaiah offered him an opportunity to play mridanga in his concerts, Anand has given accompaniment to all great musicians of the past and the present. His playing is marked by subdued strokes and intelligence in following the main artiste with anticipation and enriching the concert by playing a significantly supporting role. Still he retains his distinct entity through his deft touches. Anand is an A-Top grade artiste in AIR and a number of his cassettes have come out. He has been conferred with several awards and has traveled all over the world giving performances. He will be presented with the "Ananya Puraskara" for this year.

Pushpa Kashinath, the grand daughter of Harmonium Arunachalappa and the daughter of Violinist B. Vishwanath, has the talent independent of this traditional background. She initially learnt veena from T. Sharada and later from Anooru Rama Krishna. She has been giving performances since her first performance at the age of 12. She has played the veena abroad many times and earned the title 'Swarashree'. One of the rare talents of the present generation she is tipped for "Yuva Puraskara".



Dr. Jyotsna Srikanth is truly an extraordinary talent. She is a doctor by profession and a merited violinist by vocation. She had her advanced training from veteran seven-stringed violinist R.R. Keshava Murthy. Having given her first performance at the age of nine, she has performed both within the country and abroad. She can feel the pulse of the main artiste and play accordingly. Her musical talent has been used in films too. She has albums to her credit and has received many awards.

N. Amrit is a versatile percussionist with a rare talent. He has learnt mridanga from A. V. Anand and khanjira from the late G. Harishankar. He is a B-High Grade artiste of AIR and has been conferred with the title of 'Khanjira Praveena.' He has accompanied both senior and junior artistes and has earned laurels. In percussion concerts he has equalled his co-artistes with his skill, imagination and laya-precision.

B.S. Arun Kumar was inspired by his father B.S. Sukumar and initially learnt mridanga from S.V. Giridhar. He had had his advanced training under Anooru Anantha Krishna Sharma. He is an all round percussionist being equally adept in morsing, several folk instruments and Western drums. He has performed both within and outside the country with success and fame. He has played for renowned artistes. He also taken part in light music concerts as well.

Congratulations to the above meritorious artistes who are being honoured with awards by the prestigious organisation "Ananya" on Sunday the 18th instant at Bangalore Gayana Samaja. ■



***Gunagrahi* is now five years old**

With the publication of this issue *Gunagrahi* completes its five years of successful publication. During these years *Gunagrahi* has endeavored to contribute in its own way to the propagation of Indian classical music and dance and the respective artistes.

With the generous help from patrons like Dr.A.H.Rama Rao, Mattur Krishna Murthy of Bharatiya Vidya Bhavana, S.K. Lakshminarayana (Babu) of Mysore, Ananya Raghavendra, Nirupama-Rajendra, E.Seshadri of Lotus Motors and others this unique journal has been growing from strength to strength.

The support extended by the Govt.of Karnataka in general and the Dept.of Information in particular is noteworthy. There has been a timely and positive response from the reader/philanthropists in the long strides taken by *Gunagrahi*. The success of *Gunagrahi* may be attributed to its 3000-plus readers.

On the happy occasion of the completion of five years, *Gunagrahi* rededicates itself to the cause of Indian classical music and dance. It is our pleasant duty to thank all those who have a concern for *Gunagrahi*. We sincerely hope that you will continue to support us in all our endeavors.

Meditation on music

Today, professional music has become a rat race. There is a tremendous volume of skill going since all are skilled. But if you look for tonal vitality, it is nowhere to be found. And in the absence of tonal power, the music does not throb with life. It does not pulsate with the beauty of the music. It fails to be deep and vivid and has only a very feeble impact. The rasika has necessarily to mentally call back the excellence of the past masters to revive memories of the powerful impact of Karnatak music. If it is missed now, it is because musicians have forgotten the value of meditation on music, the way it enriches their artistic consciousness, beautifies and energises their tone and renders it capable of unsuspected and stunning excellence.

-----Karnataka Kala Sri Dr.M.Surya Prasad.

A versatile composer

Muthaiah Bhagavathar is one of the distinguished composers of Karnatak music of the post-Tyagaraja period. Born 125 years ago at Punaiveli, near Srivilliputtur, he was an expert in combining good story telling with high quality of music. His maternal uncle at Harikeshanallur, exposed him to the Vedas, under the guidance of Muthu Ganapadigal of Tiruvayyar. Naturally too, he was attracted by the music of such greats as Maha Vaidyanatha Ayyar and Patnam Subrahmanya Ayyar and started learning Karnatak music. Young Muthaiah became a disciple of violin vidwan Sambasiva Ayyar. He returned to Harikeshanallur and started performing. With his hardwork and dedication he became a recognised vidwan. He won the highest State honour when he impressed the Maharaja Mulam Tirunal of Trivancore in 1897, with his vidwath and talent.

With his deep knowledge of our treatises, Tamil and Sanskrit, pleasing personality, powerful expositions, brilliant wit and humour, Muthaiah Bhagavathar carved a niche for himself as an exponent of Harikatha. He filled the void left by the death of Thanjavur Krishna Bhagavathar in the field of Harikatha. He became more popular as a Harikatha vidwan than a music vidwan. He popularised through his performances the episodes like "Valli Parinayam", "Sati Sulochana" and "Tyagaraja Charitram." He established himself as a concert vidwan and a Harikatha performer while living in Tanjavur. Bhagavathar did an in-depth study of the theory of Indian music with the foundations laid by Sambasiva Ayyar. He was associated with Abraham Pandithar in his work.

Muthiah Bhagavathar began to compose kirtanas and wrote his own 'nirupanams' for his Harikatha performances. Soon he established himself as a composer of kirtanas. He was patronised by the Raja of Ettayapuram, Raja of Ramnad and Zamindar of Andipatti.

In appreciation of his concert during the Dasara festival, Maharaja Krishna Rajendra Wodeyar of Mysore, honoured him with the title "Gayaka Sikhamani" (1927) and appointed him as an Asthana Vidwan. As per the wishes of the Maharaja, Muthaiah Bhagavathar composed Ashtothara Satha Kirtanas in praise of Chamundeswari, followed by another on Siva and the Navagraha Krithis. He also composed several varnas, ragamalikas, darus and tillanas.

Muthiah Bhagavathar presided over the Annual Conference of the Music Academy, Madras in 1930 and was conferred the 'birudu' Sangita Kalanidhi. He also served as Principal of the Teachers' College of Music from 1932 to 1934.

Unable to bear the sudden demise of his only child in 1928, he went to Benares for about six months, when he heard a good deal of classical Hindustani music and also evolved 'Hamsanandi', which has become one of the most famous ragas. Muthiah Bhagavathar. His compositions were innumerable both in Sanskrit and Telugu. He displayed remarkable versatility in handling rare ragas. His krithis on Chamundeswari are a priceless contribution to music literature. His compositions are marked by originality, vigour and systematised variations. Muthiah Bhagavathar's disciples include Madurai Mani Iyer and Budalur Krishnamurthy Sastrigal. Apart from his varnas and kirtanas which are rich specimens of melody and emotion, his tillanas and darus are gems of musical creations. It is said that he used to first sing his compositions before vidwans and welcomed their suggestions and comments. He accepted all the criticism he found valid and incorporated the necessary changes. Though he could render all ragas equally well, fully elucidating their emotional content, Mukhari seemed to be his favourite rendering. ■



**Dr.A.H.Rama Rao
& Sudha Rao page**

KCP festival:

The 38th annual music festival of the Karnataka College of Percussion led by mridangist T.A.S. Mani was held at Ananya auditorium for eight days. It was good that a large number of local artistes were featured during the festival held with the active co-operation from Ananya. R.A.Ramamani, one of the top-notch female vocalists of Karnataka, activated her imagination in the right manner. With her abiding and authentic treasure of her musical knowledge and awareness she reproduced perfectly the ragas, songs and their details as she rendered them. Thus, "Lavanya Rama" (Poorna shadja raga), Mysore Vasudevacharya's "Karnuninchi borvarada" in an interesting Budharanjani raga among others served as testimonials for her refined technique and skilful artistry. She was superb and scintillating in the detailed treatment of Bhairavi and Thyagaraja's

masterpiece "Koluvai yunnade". It was appropriate that she sang Dikshitar's Navagraha krithi on Mangala ("Angarakam ashrayami" in Suruti raga) as it happened to be a Tuesday. She sang Mohana ("Evarooru ninnu vina") with felicity, sweetness of tone and fecundity of imagination and touched the artistic peaks. The classical vitality, beauty and precision were in tact. B. Raghuram (violin), C.Cheluvarej (mridanga) and M.A. Krishna murthy (ghata) provided excellent foil to the vocalist.

Attractive Mithila and Shruthi:

Trained rigorously by young and talented dancer-teacher Chithra Thyagarajan, Mithila Ballal and Shruthi Sashidharan gave a creditable account of their grasp of Bharatanatyam in their performance held at Ravindra Kalakshetra. Endowed with fluid limbs and attractive faces, Mithila and Shruthi were in fine form right from the word go. The Natta pushpanjali was followed by Mysore Jathi set to

REVIEWS

Hamsadhwani raga.

It was refreshing to hear the popular vocalist M.S. Sheela's recital held under the aegis of the Karnataka College of Percussion and Ananya at the latter's auditorium. It was a befitting programme of the 38th annual music festival. She rendered a detailed Reetigowla which served as a testimonial to her immaculate expertise with great relish. Her deep throated and mellifluous voice revived nostalgic memories of the yesteryears' soulful singing. Never deviating from the traditional path, she always struck to the classical idiom bringing out the inherent nuances of Shuddha Saveri ("Kaala harana melara"), Kokilavarali ("Manayuta manjula vagvilasa"), Kadanakutoohala ("Neekela daya raadu") and Varali "Eti janma"). When it comes to Keeravani, Sheela is the master of all that she surveys. The thrusts she invested into the delineation, the twists and turns and the bravura passages she negotiated with aesthetic sensibilities indeed swayed the listeners. Shuddha Saveri was a pleasurable experience. Sheela obviously belongs to the old guard sticking to the traditional pattern. Dr.Jyotsna Srikanth proved herself to be a mature violin-

ist and lent lively support. Veteran mridangist A. V. Anand (mridanga) and Omkar (ghata) scripted a strong and solid laya support.

Male dancers to the fore:

The Karnataka Nrithya Kala Parishath needs to be complemented for its admirable programme of featuring male dancers during the Maha Shivarathri festival. This time two young and energetic male dancers B. Raghunandan and B. N. Ananth were featured at Khimcha auditorium of Bharatiya Vidya Bhavana. Both the dancers rose to the occasion in giving out their best.

Vibrant Raghunandan:

Raghunandan gave a vibrant Bharatanatyam recital. He is the son and disciple of B. K. Shyamprakash of Keshava Samskrithi Sabha. Raghunandan has a strong physique. He was not lacking in stamina too. The musical back up he received from his father-Guru B. K. Shyamprakash (nattuvanga), Bharathi Venugopal (vocal), Ashwathanarayana (flute), Geetha Prakash (Veena) and S. V. Balakrishna (mridanga) elevated the proceedings to a higher plane of enjoyment. He

held the poses remarkably well. His coverage of the stage was also of artistic utility. More meaningful drishti bedha and mukhijas would add much to the dynamism of his dance. He began with a Pushpanjali in Gambheera Nata. In the following Khamach Swarajathi ('Saamba Shiva enare') the neatly woven swaras, sahitya and jathis were given a befitting airing in the form of dance. The adavus were attractive. The Todi varna 'Roopamu joochi' (aditala) in which a bhaktha prays Lord Shiva to get rid of his woes was used well in the delineation of nritta, nrithya and abhinaya. His abhinaya for a Tamil keerthane addressed to the Lord Chidambara Nataraja in Kedara gowla raga ("Ananda Natavillaipata") was elegant and effective.

Dynamic Ananth:

Lean and lively, B. N. Ananth captivated the rasikas with his correct anga shuddhi, immaculate laya and involvement. He too covered the stage in varied geometrical patterns. But speed seemed to have taken its toll. However, his talent and expertise

were never in question. Appropriately accompanied by his Guru Minal Prabhu (nattuvanga), Ramesh Chadaga (vocal), Raghu nandan (flute) and Harsha Samga (mridanga, it would be better if he could master the technique of accompanying a dance recital), Ananth began with the popular Shiva stuti in Revathi raga ("Mahadeva Shiva Shambho"). The Poornachandrikan varna "Ela nee che" (roopaka tala) has the description of the yearning of a bhaktha towards the Paramatma. The dancer was able to sketch the theme with his artistic abhinaya. The nritta could have been done with a lesser speed. His nrithya and abhinaya were apt to the occasion. His poses and incorporation of interesting karanas while describing the King of Dance on the basis of a Tamil pada "Kalai tooki aadu" were excellent. In the concluding Hindola tillana he reached the acme of his talent and artistry with some fine teermana adavus.

Malini Ravishankar and Raghunandan, the successful prize winners at the review competition held in

connection with the dance sammelana of the Karnataka Nrithya Kala Parishath held at Ravindra Kalakshetra last month, were presented with certificates and mementos.

Morning melodies:

One cherished the delightful moments of hearing to some of the finest morning melodies when brilliant vocalist Muddu Mohan (Lalbagh) and talented singer Susheela Mehtha sang at the Cubbon Park on the Sunday early morning. The two programmes were held under the banner of 'Udyaanavandalli Udaya Raga' under the joint auspices of Dept. of Kannada and Culture and Horticultural Dept.

M u d d u m o h a n mesmerises:

It was a pleasant experience to hear Muddu Mohan. A senior-grade KAS officer, Muddu Mohan proved to be a genuine disciple of his legendary Guru Pandit Basavaraj Rajguru. In his gayaki there were many a reference to the above observation. His voice-culture and 'sur-lagav' were excellent. The sequences of tans and pacy patterns suited

well his musical temperament. The lay-out of Ramkali (vilambit ektal and drut teental) with conventional and time-tested usages supplementing and with their counterparts in other octaves and tetrachords bore conclusive evidence of his fine training and comprehension of the technique of the morning raga as he initiated the wellknown khayals. Next to be featured was raga Jonpuri. He sang a chota khayal in madhyalaya drut ('ab payal baaje'). The vocalist's consideration for the raga form and its correct technique seemed to boost its aesthetic appeal to the forefront. The tanas were fluently executed. I was particularly happy to decipher a good number of Rajguru-patented phrases and touches. On many occasions Muddu Mohan's singing reminded me of the old maestro's style. The singer continued to regale the listeners with an emotionally intense Purandara dasa pada 'Garuva yaatako' (Madhumat Sarang raga). The recital concluded with a vachana by Akka Mahadevi "kaayada katthale" in Bhairavi raga. With him Vishwanath Nakod

marked taut rhythm on the tabla while Eshwar Morigeri traced his melodies on the harmonium.

Sensitive Susheela:

Susheela Mehtha, who is also an expert Bharatanatya dancer, was in her fine form. Her singing exhaled robust optimism as also diligent practice. She seemed to have lost herself in the gentle mysteries of tone and suggestive music. Her draft of ragas like Lalith and Deshkar was correct. She had competent accompanists Ravindra Katoti (harmonium) and Gurunandan Kalyanpur (tabla). Her instinct for laya and tala that seldom faltered could be seen from her numerous tihais. In the constitution and movement of the above ragas and varied compositions, the vocalist betrayed neither snags nor loose ends. I am sure that she was equally alive to the expressive variations of tone-colour. Susheela packed her recital was a couple of padas and vachanas. Notable among them were 'Chakorange c h a n d r a m a n a ' (Basaveshwara), 'Ankhiya darashan ki pyasi' (Surdas),

'Kande naa Govindana' (Purandaradasa) and others.

Talented Lakshmi:

Young and ambitious danseuse Lakshmi Basavaraju, daughter of litterateur Leela Basavaraju and theatrician Basavaraju, demonstrated her prowess and hold over Bharatanatya in her recital held at Ravindra Kalakshetra. Blessed with large eyes, attractive face and readily adaptable body, she won the game with her natural talent. Excepting the invocatory number on Sri Ganesha all other compositions were in Kannada. She paid obeisance to the Lord of Obstacles on the basis of a ragamalika composition by K.G.Subraya Sharma.

The varna chosen by her was new to the dance field. "Sarasaangana karetaare" by Mahesh explicates a virahothkhanthita nayika who confides to her sakhi in the form a parrot to fetch her Lord. Lakshmi's nritta, nrithya and abhinaya established an intimate rapport.

Singer R.K.Padmanabha's krithi on Devi "Parvathi Bhagavathi" eulogises the Goddess in Her

varied manifestations. Lakshmi showed her clear knowledge of our puranas, Sanskrit and the dance language with her neat disposition. This delineation was prefaced with a shloka drawn from Sowndarya Lahari of Sri Adi Shankaracharya. The way she dwelt upon "Sri Chakreshwari" explaining the features and significance of Navavarna Sri Chakra (involving Sri Shankaracharya and Sri Chakreshwari) was a class by itself. Likewise, she treated the line "Ninnaya mahime" with sancharees containing the tale of Mahishasura samhaara. Lakshmi would do well in refining her mukhijas. Before concluding with her own tillana (Vasanthi raga: addressed to Lord Ganesha), Lakshmi presented a Basaveshwara vachana "Bhakti emba prithvi mele" wherein the element of bhakti was highlighted. The pancha nadais and a couple of karanas marked the tillana. D. V. Prasannakumar (nattuvanga), Nagaraj (violin), Narasimhamurthy (flute) and V. R. Chandrasekhar (mridanga) lent useful sup-

port. Rajappa's vocal support could have been more effective. The evening also featured some contemporary and folk dances. Four dancers danced to "Vishwa Vinayaka" a song composed to English music. The fusion of East and West yielded mixed results. Koravanji nrithya was eye-catching.

Illuminating symposium:

Earlier, in the afternoon, an interesting and illuminating symposium was held in the lounge of the Ravindra Kalakshetra. Sanskrit scholar Dr.P.K.Gayathri spoke on the Ashtapadis of Jayadeva. Another Sanskrit scholar Dr.C.L.Prabhakar threw light on the references to dance in the literature of Kalidasa. Reputed Guru-choreographer Padmini Rao explained the concept of Sowndarya (aesthetic sense) in dance. Veteran flim personality G.V.Iyer felicitated the speakers.

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SANGITA NIDHI AND SIKSHA (CONCLUDING PART)

(Published below are some thought-provoking extracts from the Keynote Address delivered by 'GARLAND' N. RAJAGOPALAN, I.A.S.(RETD.) at the 2-day "Music Symposium-2001" at Sri Shanmukhananda Sabha, Mumbai)

Intensive practice has been the order particularly in yester centuries as teaching was mostly oral and there was not much written notes and the like to supplement. There are juicy episodes concerning gurukulavasa and ordinary training and practice. Bharat Ratna Pandit Ravi Shankar himself has written much on his training.

Saint Tyagaraja, in his Gowri Manohari song, Guruleka, says that whatever be the merits and qualities, without a Sad Guru [not a sad guru, please] it will not be possible for one to acquire knowledge and that the guru alone can protect one with love and the medicine of spiritual initiation and enlightenment to keep the mind free of attachments. In his song Ni chittamu nischalamu [Dhanyasi], he clarifies that the guru cleanses the mind like soapnut [sallaki seed] which cleanses water and that he is the honey-bee, the sun, the embodiment of auspiciousness and the highest to be attained and qualifies them all stating that he had taken Rama himself as guru! :

Of course, the connotation of the institution of guru would seem to have undergone much radical change in concept and coverage in recent decades. The old concept was absolute faith, surrender and reverence to the guru as worthy of absolute compliance along with mother, father and God. Perhaps the implications of that nexus may not have full application or relevance in all its entirety in the

context of West-oriented changed circumstances. Ekalavya was prepared to cut off his vital thumb to satisfy his guru. Could anyone expect a like conduct now? Sishyas of old washed clothes, tended cattle, did much domestic work as part of their duties towards their guru but would it not be a futile expectation now? Even royal scions observed the code of conduct as depicted in Ramayana and other ancient lore. And it was then, to borrow a commercial term, the teachers' market. Conversely, the sishya during the period of his apprenticeship was treated as part of the household of the guru. The ancient Tamil proverb said that the sishya is also a son. *Dayayaga viddhayai satrinon oru pitha*. And Guru Stotram emphasises the points thus: Tvameva maata cha pita tvam eva, Tvam eva bandhuscha sakha tvameva/ Tvam eva vidya dravinam tvam eva Tvam eva sarvam mama devadeva// O Lord of Lords! You are my mother and father. You are my relative and friend. You are the embodiment of wisdom and wealth. You are everything to me.

Pandit Ravi Shankar has written much on his gurukulavasa which are worthy of being read. Sri Vasudevacharya has recorded specifically winsome details:

My guru [the great Patnam Subramania Ayyar] had two other sishyas. My share of the duties was to wash clothes of guruji and gurumata in the river, wash the cop-

per pots and store drinking water in them, wash pooja utensils, make the bed for guruji and press his feet till he fell asleep. Occasionally, I had to take the cat I le for grazing. I was to get up and provide Tambura sruti tor his sadhaka, to listen attentively when he taught others, to be with guruji when he composed and go with him to his concerts.

One day, guruji confided, "Vasu, don't you think I am not aware of your desire to learn. Do not feel that you have spent all your time in vain. The benefit of careful and constant listening can hardly be exaggerated, I have now taken you around the praharas (corridors) of the temple of music. All that remains to be done is to take you to the sanctum sanctorum and show you the Mula Vighraha. That I will do tomorrow!"

What a day it was for young Vasu! And no wonder he rose to the top. Many others have followed this routine even among existing veterans. That gurukulavasa sentimental relationship is inapplicable now when the guru-sishya relationship rests mostly on mundane selective and quid pro quo basis. This is particularly so, barring some noble exceptions, in all the fields inclusive of language and religion. Guru dakshina was once a noble concept which was not governed by contract or agreement. Palghat Mani stood before his guru with a plate with a one-rupee coin and presumably a coconut, some betels and nuts. Can it be contemplated now? It is impossible.

Further the guru-sishya relationship was then mostly among males, but now highly competent and (qualified women constitute the bulk of apprentices and performers and the

soft art is slowly and steadily slipping to their side, as it has a natural right to it.

Whether the Parliament is graced by more women legislators or not, the musical field enjoys the presence of a large number of eminent lady musicians including two Bharat Ratnas. In the circumstance, old values have very limited relevance or application. Of course, personal respect, as an inherited imbibed virtue of Indian heritage or legacy shall persist in India and continue for long. Present day Vasus, if advised to do domestic chores, are apt to run away not only from the guru but from the field of music itself. One another fact that remains is that gurukulavasa of old and the quasi-gurukulavasa as it obtained in the old Annamalai University and the Madras Music College did present a rich harvest of veterans.

Professional and Cultural:

Prof. P. Sambamurthy significantly classifies musical education as above. In the former, the aim is to train the student to become a professional performer [akin to present day professional management courses.] Study exclusively relates to achieving distinction on the practical and performing side. In the latter course, study being directed towards cultural value, all topics coming under musicology in addition to the practical course, they are able to interpret and impart a fresh outlook in their career as performers or teachers of music. The first is offered in the academies and conservatoires and the latter in the universities.

Performer vs Teacher :

There are eminent teachers in music

and eminent performers and some who are both with or without distinction in either or both. The learned Prof. Sambamurthy has observed, "Teaching being one of the noblest professions, happy is the lot of the teacher who imparts knowledge in the noblest of arts and thus does service to the society".

One may hear dissenting murmurs from different corners, 'happy might have been his lot sitting in the University, buildings on the Marina of Madras but not ours!' The dissenting teachers have valid grounds too and they are well known. The professor refers to the performing artiste who studies the venue, occasion and the grade of the audience, adjusts his programme appropriately and leaves the concert dais taking his fee amidst the applause, earned or conferred as a measure of routine habit. But the teacher 'faces a permanent audience day in and day out, often for years. His repertoire must be extensive and he must be in touch with the latest developments in music and the newest compositions. He must be ready to answer any question any time'.

Thyagaraja, in his song, 'Kaddanu ,Àvariki' [Todi], stipulates some essential requisites, viz., reduce (tendency to sleep for long, tune the Tambura, inculcate a peaceful, devout mind (santamu lekha, soukhyama ledu), tensure suswara etc. But these are mandatory for those in pursuit of music with bhakti (nadopasana). Music and spiritual were a composite, single pursuit for those contemplated by Thyagaraja. Many a student does follow the guidelines even now out of respect and love for the guru and for the art. The aims and goals of most of the present practitioners may be

different. It may not be feasible to follow the golden practice of the past in conditions prevailing now. The desirability of ensuring a quasi-gurukula atmosphere, duration, syllabus and other factors concerning collegiate and university courses are all points which are to engage the attention of distinguished participants. May their wise counsels find speedy acceptance.

Siddhars and Music:

Music [like sugarcoated tablets] has been the fruitful medium for presenting and advocating philosophic truths. Thyagaraja excels in it and many other bards like Purandaradasa, Kabir, Ramadasa etc. have done the same with good results. How realized souls [Siddhars] too had chosen to communicate their remarkable findings in the realm of religion and philosophy through songs calls for brief mention here. Here is a specimen song of Kudambai Siddhar often heard at concerts and lectures: "Mangaipal undu Malai mel irupporkku Tengai pal edukkadi -Kudambai Tengai pal edukkadi."

This song, superficially considered, means, 'To those who have drunk the juice of mango and taken abode on mountains, where is the need for coconut juice?' This is palpably too absurd to come from a realized soul and sung for centuries. Different versions are given on the meaning which do not commend themselves. In my view it is, Maangaai = very big unripe fruit or vegetable; {ma=big}. Tengaippal=coconut juice or milk, or toddy. [Having drunk deep the Milk of Wisdom (Jnanapl) and reached the Peak of Realization, where is the need for mundane things like coconut juice?' or [Having consumed the blissful amrit of Devi Parvatil

(Mangaipal)—.Mangai=lady=Parvati) and got seated on the highest pedestal, will any-one aspire for base coconut juice/ This has a reference to the suckling of baby Tirujnanasambhandar).

The songs of Siddhars are apparently in lucid, colloquial lyric, very simple and plain but the inner content, meaning and message are baffling, indeed. The subtle philosophic meaning of songs such as these is not clear

and eludes one but numerous songs are in currency for long. They provide a mine of rich philosophic content for research. This is mentioned here just to highlight the fact that music lends itself to propagate and publicise many and how philosophy comes into play effortlessly in and providing food to music. ■

Uniqueness of Nada

Nada is the seed, that is immutable, effulgent, all-pervading and non dual. The popular Sukla Yajur Veda Isavasya Upanishad sloka aptly applies to it in toto:

“Purnamadah, purnamidam purnaam purnamudachyate Purnasya purnamaadaaya purnamevavasisyate” II (That is Fullness, this is Fullness. From Fullness comes Fullness. When Fullness is taken out of Fullness, Fullness remains.)

This is a delightful and perfect tribute if we apply it to naada. Millions of songs have thrilled the world from the dawn of civilization and shall continue to flow out to eternity. Naada shall stand supreme, untouched, like the perennial waters of the Ganges. Nay, the Ganges may show variations in its flow but naada shall remain the most perfect unchanging phenomenon in a changing world. Multi-structured songs continue to flow out of it. Scores of tunes are drawn out of its as melakarta or janya ragas. The world may gather greater warmth as ecologists fear. But the reservoir of naada is ever full and supreme and none sees any change in its presence, content, vigour and vibrancy.

It is the pristine immanent superiority of naada that should have stuck Sri Thyagaraja to come out with his Chittaranjini raga krithi “Naada tanum anisam” ascribing the sapta swaras to Sri Shankara as the embodiment of Naada. Of course, the Paramacharya of Sri Kanchi, Sri Chandrasekharendra Swamikal would view that the basic adhara swaras, Sa and Pa are unborn having been there with the universe and that the other five were born of the five faces of Shankara.

This universe may be subjected to changes. But the Indian music with its present name classical Karnatak music based on the firm basis of sapta swaras shall prevail and delight the nation as long as there is an Indian devoutly subscribing to it. ‘Raga sudha paanamu jesi, O Manasa’!, as the bard recommends.----**N.R.** ■



LEISURE

PHOTO QUIZ

S.K. Lakshminarayana (Babu) page

QUIZ OF FINE ARTS.....8

1. What is Gaja Taana?
2. What is Gamaka?
3. How Gamakas are produced?
4. What are the Dasha vidha Gamakas?
5. Mention them?
6. All Gamakas can be grouped in _____ groups?
7. Name them?
8. The mela karta number of Gamanashrama is _____.
9. Gives its scale?
10. What is Gaana Kaala?

SOLUTION TO QUIZ OF FINE ARTS...8

1. It is variety of taana, wherein the phrases performed are suggestive of the rhythmic gait of the elephant.
2. The collective term given to the various shakes, graces, ornaments and embellishments used in Indian music.
3. By the shake or quiver of the notes.
4. Arohana, Avarohana, Dhaatu (sparkling), Sphuritha, Kampitha, Aahata, Pratyahata, Tripuscha, Andola and Moorchana.
5. The ten gamakas.
6. Two.
7. (1) Rava (vibrato) and (2) Jaaru (portamento).
8. 53.
9. Shuddha rishabhara, antara gandhara, prati madhyama, chatushruti dhaivata and kakali nishadha.
10. The time of singing. Each raga has its own Gaana Kaala.



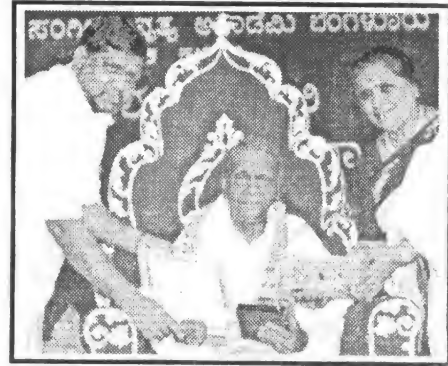
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SOLUTION TO PHOTO QUIZ

Rela.
Veteran exponent of Mohini Attom and a
researcher par excellence Dr. Kanak

Academy award to PGS



Veteran music critic for "Kannada Prabha" P.G. Srinivasamurthy received the Karnataka Sangeetha Nrithya Academy's award carrying the title of "Karnataka Kala Sri" from Jagadish Shettar and H.R. Leelavathi.

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